



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PAINTERS OF ALL SCHOOLS.*

THERE is little, if any, excuse in our day for ignorance concerning Art and artists of every kind and degree, so many and various are the books constantly being issued from the press



La Vierge aux Rochers. By Leonardo da Vinci. In the Louvre, Paris.

in which these matters are discussed. Writers upon Art are, generally, placed at a disadvantage when compared with writers on science and other kindred matters: the former are at this date travelling for the most part over ground which has been previously well covered; only here and there, where close and diligent research is made into the history of some great master of Art, does one meet with any new revelation, or is some light, unseen before, thrown upon the life and works of the painter. Hence the repetition which is the inevitable result of attempting to work up old materials into a new form; and yet no others are, as a rule, available.

These remarks apply to the volume now before us, but not necessarily to its disparagement: the book, within its assigned limits, is good, and calculated to be of service as a work of reference where larger and more costly histories are not at hand. M. Louis Viardot is an Art-writer whose name has extended beyond his own country. The groundwork of this publication, as the introductory notes to the foreign schools, and the criticisms upon the pictures of the more famous artists, is based on the author's "Les Merveilles de la Peinture," published originally in Paris, whence also appeared, in an English dress, M. Viardot's "Wonders of Italian Art" and "Wonders of

European Art," which were published six or seven years ago and were duly noticed by us at the time. The contents of these two last-named books are embodied in his present volume, which may claim to be more comprehensive than any previous work of its kind hitherto put forth by its author. His part in the volume before us extends, however, little beyond what he has to remark on those painters whom he styles the "Divinities of Art;" the remainder of the matter, consisting chiefly of biographical details, has been gleaned by the compiler—and very carefully gleaned too—from a variety of well-known sources, dating from Vasari down to the last learned researches into the history of Italian painting by Messrs. Crowe and Cavalcaselle. So far as relates to the English school, recourse has been had to the writings of Allan Cunningham, Mr. R. Redgrave, R.A., and sundry periodical publications, among which the *Art Journal* has not been forgotten. The history of the different schools is brought down to within a year of the present date.

The volume commences at the earliest period at which the art of painting was known to exist, about the fifth century before Christ, "and then it must have quickly reached to the highest eminence. It is to Athens that we must give," says M. Viardot, "the glory of its birthplace, though, by a fatality ever to be deplored, no work of the famous Greek painters remains to the present day:" nor, considering what are the materials used for painting, could we reasonably expect to see a picture in existence after the lapse of more than two thousand years. We have, however, some idea of what the compositions of those early artists may presumably have been, from the beautiful mosaic found at Pompeii in what is now known as the "House of the Faun." There is an excellent engraving of all that now remains of it in the volume we are noticing, which also contains a very considerable number of others: two of the smaller examples are introduced here. Regarding it in its comprehensiveness, in the attractiveness of the illustrations, and the style in which it is placed before the public, this "History of the Painters of all Schools" deserves a place in every library where books on Art find a home: it contains all that every one, beyond the comparatively few who make the



The Martyrdom of St. Justina. By Paul Veronese. In the Church of Santa Giustina, Padua.

* "A Brief History of the Painters of all Schools." By Louis Viardot, and other Writers. Illustrated. Published by Sampson Low, Marston, & Co., London.

subject a study, care to know about the world's greatest painters, and the works which have given them immortality.